

Expressive and formative essence of harmonic vertical

Sh.Ahmedov¹

¹Teacher of Andijan state university, Uzbekistan
Email: ahmedov_sh@umail.uz

ABSTRACT

This article analyzes the importance of expressive abilities and formative meanings of harmonic devices in the initial lessons of Harmony, on the need for methodological analysis and adaptation of their explanatory approaches to the learning process. This necessity arises from the fact that students are able to master science, to guide their artistic and creative imagination and performance. Special attention should be given to the variety of forms and methods of teaching during the course of Harmony. In this respect, the teacher should take into account and continuously analyze such processes as students' perception, thinking, perception and implementation.

Keywords: harmonica, harmonic vertical, texture, increased dominant, coloring, chromatism, cadence, chord, melodic resonator.

1. INTRODUCTION

Different quotes are taken from music literature related to different periods, schools and directions. They mainly belong to the representatives of classical music. However, in selecting samples and samples, it is desirable to rely on the lively complex of instruments with harmonic majors and national musical compositions that have become widely used and popular in the music of many nations in recent years. It is necessary to strive for the existence of common principles of harmony in realistic music, where a combination of these harmonic instruments and methods is represented by several national styles. At the same time, it is important to note that these common laws are educational and have an impact on each student's personality. However, the harmony of such harmonic language patterns facilitates the intensive development of harmonic thinking by some national styles and does not preclude the manifestation of distinctive linguistic features in the creation of different national musical cultures. Due to these conditions, the basic general principles of harmonic science, music quotes, samples of harmonic analysis, and written instructions for the development of the harmonica allow students to learn the basic harmonic laws that give rise to the formation and development of the harmonic source.

The true study of harmony begins when chords are placed one after another to form progressions. While in the past, melodies were usually the essential ingredient around which a song would be built, today chord progressions and their related rhythms provide the basic structure of a great deal of popular music. The harmonic vertical is the primary element of the harmonic mato and teaches the laws of chord structure. The basic definition of the chord is in its third structure and as a melody influences human thinking. Also included are the harmonic vertical content of adjacent steps, stops and objects that substitute chord sounds. Such a systematic goal teaches the full understanding of accordion content, their application and sense of their role in music¹.

In some cases, adjacent steps may interfere with the detection of chord structure. For example, the dominant section may at first glance impress as a third-ranked non-accord tonic. Because of the, the structure and understanding of chords should be incorporated as means of expression.

If the scale is imitation of the tone on the horizontal plane, that is, note after note, then chords are imitation on the vertical, notes sounded together. If the scale is analysis, then the chord is synthesis of the

¹ Harmony & Theory by Keith & Carl Schroeder

tone². The chord arrangement is a technical condition, and it should be considered from the point of view of aesthetic and musical perception. In the process of mastering the chord as an elementary harmonic structure, the student's attention should be paid to the complete assimilation of the chord's mediant and non-mediant system.

When analyzing musical pieces, it is important to pay attention to two key aspects of chord:

- 1) to determine the exact name and character of the chord in the musical work (system, appearance, location, melodic state);
- 2) to distinguish the chord instruments on the subject from the texture (style, originality).

In the course of writing exercises, first of all, it is necessary to adhere to rigid rules, such as the dilemma of tonic in incorporating of key triads. Free access to chords may be permitted after a thorough understanding of the law. The dense arrangement of the four-voice structure is best achieved by explaining the use of a four-volume keyboard (three voices in the upper line and bass in the bottom line).

Taking into account the theoretical concepts and the possibilities of expressing the rules in different forms, harmonizing them with logical practice, using modern technologies, methods and tools, advanced experience improve the effectiveness of education.

In the initial lessons of Harmony, it is necessary to pay close attention to the expressive possibilities and formative nature of harmonic means, to methodically analyze the ways in which they are explained and to adapt them to the learning process. This arises from the fact that students are able to master science, to guide their artistic and creative imagination and performance. Special attention should be given to the diversity of teaching methods and forms throughout the course. In doing so, the teacher should take into account and continuously analyze such processes as students' perception, thinking, perception and implementation.

In the introduction to Harmony, it is advisable to use a variety of different types of harmonic, polyphonic, gamophonic-harmonic structures to reveal the expressive and formative nature of the harmony. For example:

This variant can be considered as a "music resonator" based on a simple formula for harmonic development.

In the next variant, the expressive nature of the harmony is evident.

2. CONCLUSION

The harmonic sequence is evident in the intonation and color brightness, indicating the functional orientation and the ending character of the syntax. This is due to the use of the second chord and the increased dominance, the melodic appearance of the bass, and the high-complexity of the chords.

² Harmony & Theory by Keith & Carl Schroeder

In the next example, the "hidden dominanta" cadence is a combination of ladatonal tension, major and minor. The emergence of chromatism reflects the logic of vicious action.

Lento assai. Tranguillo

The musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature changes from C major to B-flat major, then to A major, and finally to G major. The tempo is marked 'Lento assai. Tranguillo'. The score includes dynamic markings such as piano (p), forte (f), and sforzando (sf).

Using these examples in the beginning themes of the Harmony course, music development techniques can help guide the creation of artistic concepts of harmonic structure and harmony in general.

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